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ABSTRACT

This issue of a bimonthly newsletter on video technology includes: (1) an article on video technology in libraries; (2) a survey on video technology use in the San Francisco Bay area; (3) updates on audiovisual projects; (4) a calendar of events; (5) a review of a high school science videotape instruction experiment; (6) information on audio and visual equipment use; (7) a guide to video magazines; and (8) reviews of recently released videotapes. (EMH)

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cvrp patch panel

vol. 2, no. 1 july/august 1976

CVRP: on the library circuit

We're off and running(flying?) in our effort to help librarians such as yourself to understand the impact of video technology. During our first two years we've amassed an impressive array of resources: a collection of over two hundred videotapes; one hundred books and forty-three magazines; a production set-up including b&w studio equipment and portable b&w and color equipment; and a fully equipped 1/2" color post-production facility. Peggy, Stu and I can also offer our own experiences (good and bad) in software collection, video programming, video production, and cable regulation.

So how can you tap into these resources? Let us know you exist, that's how. Peggy and I try to keep personally in touch with librarians we already know are involved in video. We've also begun a series of bi-monthly video mini-workshops to contact some of you we haven't met yet. On October 2, I'll be doing a production workshop with the Santiago Library System and will be visiting several libraries in the Southern California area. We'll also be presenting workshops in Los Angeles during the California Library Association Conference in December and again during the Videoshow in early May. If you'd like to see us during our fall, winter or spring trips, contact me at the CVRP as soon as possible. We also hope to be able to make one or two individual trips per month to libraries around the state having specific problems. Our willingness is only hampered by our economic ability, so we promise priority service to any library willing to split the travel costs involved.

As for our other resources, let us know if you'd like to use any of our collections or equipment on an experimental basis. We're here to be used...so write, call(collect, if necessary), or visit next time you're in SF. We'd like to see you.

Robert

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CVRP PATCH PANEL

IS A BI-MONTHLY PUBLICATION WHICH IS THE OFFICIAL VOICE OF THE CALIFORNIA VIDEO RESOURCE PROJECT (CVRP), A LIBRARY SERVICES AND CONSTRUCTION ACT, TITLE I-FUNDED PROJECT DESIGNED TO EXPERIMENT WITH AND REPORT ON USE OF VIDEO AND CABLE TECHNOLOGIES AS EXTENSIONS OF LIBRARY SERVICES, PRIMARILY BUT NOT EXCLUSIVELY IN CALIFORNIA. VOLUME I, ISSUES 1-10 (DEC 74-JUNE 76) $10; VOLUME II, ISSUES 1-6 (JULY 76-JUNE 77) $10. BOTH VOLUMES ARE SOLD ONLY AS SETS.

FOR MORE INFORMATION CALL (415) 558-5034, OR WRITE CVRP, SAN FRANCISCO PUBLIC LIBRARY, CIVIC CENTER, SAN FRANCISCO, CALIFORNIA, 94102.

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bay area video study

by Bonnie Engel

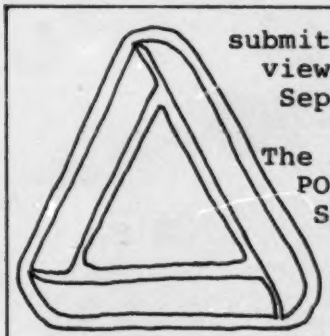
The Bay Area Video Coalition (BAVC) is a new organization comprised of independent video producers, video artists, community media groups, non-profit educational institutions and individuals working in small-format video who reside in the nine San Francisco Bay Area counties. The Coalition has been establised to promote the interests of local video communications 1) by ascertaining problems and needs, 2) by seeking and receiving funds and other resources for projects of common benefit, and 3) by gathering and circulating information vital to the growth of Bay Area video.

Members of the Coalition have received a grant from the Rockefeller Foundation to conduct a feasibility study to survey the needs of the video community. The study will survey independent producers as well as investigate distribution, exhibition, preservation, and research problems encountered by these producers. The proposal for the study says in part: "We feel that on the basis of the projected research plan, we will be able to interest resource groups (funding sources) which have heretofore been reluctant to support video in the absence of a comprehensive understanding of the field or a plan for its development...by establishing support guidelines which would be of benefit to large numbers of groups and individuals..."

The BAVC has monthly general membership meetings open to all people working with the medium. The BAVC has a Task Force for the Feasibility Study, headed by Joseph Rooney, that was established to assume the responsibility for the survey. Originally known as the Executive Committee, this group of video volunteers is in charge of seeing that the study is completed on time and that proposals to national and local foundations are prepared. The Task Force is also investigating a permanent structure for the BAVC.

The actual survey work is divided into subcommittees as follows: 1) Production---Jack Schaeffer, Joseph Rooney and Lynne Svenning (staff), 2) Distribution/Exhibition---Alan Babbitt, Jack Schaeffer, 3) Archiving and Study---Brooks Johnson, 4) Funding---Judith Williams, 5) Technical---Paul Challacombe and 6) Membership---Joe Rooney, Bonnie Engel. Please feel welcome to contact these subcommittee chairpeople if you have input or questions.

The office of the Bay Area Video Coalition is located in San Francisco, 50 Oak Street, 94102, (415) 621-8987. Please feel welcome to drop by or write if you wish to be added to the mailing list for notices of meetings or receive copies of the study questionnaire. Also, please let the Coalition hear from you if you have information helpful to the study.



submit tapes for viewing before Sept 18, 1976 to:
The Public Eye
PO Box 99402
SF CA 94109

San Francisco Art Festival's
Mobius Video Pavilion
at
capricorn asunder gallery
sept. 22 - sept. 26, 1976

VIDEO vs. FILM

Dick Kelley, Vice President of Time-Life Films/Video gave some interesting facts to librarians attending the ALA-VCCS program: Video Programming, Problems for Librarians. He explained that when T-L sent preview copies of a title out on film, the expected life span of the film was only five preview bookings. Videotape cassettes have proved far more cost-effective for T-L previewing. Little tape destruction has occurred and when a certain preview is no longer needed or in demand, the company can recycle its costs by merely dubbing a new title on old tape stock. When investigating video, Dick tried to determine the playback life of a videocassette and was informed by Sony Corporation that a 3/4" tape could be played 500 times before quality would disintegrate (as compared to 15-20 plays of a film). Don Roberts of Hennepin County said he thought the Sony figure was very conservative since his library has experienced up to 1500 hours of playback per tape before replacement is needed.

CABLE SURVEY

The National Cable Television Association would like to know how libraries are using cable television. It seems their membership has been very lax in reporting the use of access and origination channels. If your library creates cable programs write NCTA (918 16th St. NW, Washington, D. C. 20006) for a copy of their "1976 Cable Services Survey Questionnaire." (Results will be printed in the annual NCTA Local Origination Directory.)

NEWSbits...

NYPL VIDEO GRANT

Mary Feldstein has received a grant from the New York Council on the Arts to act as Film and Video Historian at New York Public Library's Donnell Film Library. About $5000 has been spent on video materials to date, with $8000 to be spent before funding ends in March, 1977. Equipment for patron viewing includes 3 videocassettes, monitors, and a portapak. So far, 85 videocassette programs have been purchased, and Ms. Feldstein has a daily showing between 12-2pm featuring tapes from this collection. In addition, patrons may request specific tapes by appointment, and may bring their own 3/4" and 1/2" in tapes for viewing. The portapak is used for playback by the patrons, and for videotaping in-house activities by the library.

AAVT

The Association of Audio-Visual Technicians is a new national organization of AV technicians from schools, industry, and libraries, as well as those independently employed (or unemployed). The purpose of the organization is to exchange information within and about the audio-visual industry as it pertains to technicians. As a first goal they are producing the Repair Parts Directory, which will identify parts sources for over 700 brands of audio-visual equipment. Contact: Elsa C. Kaiser, Executive Manager, A.A.V.T., P.O. Box 19268, Denver, CO 80219.

TUNE IN

Yankee Doodle Dandies, A CVRP/Public Eye production makes the Big Time---Ch. 9, KQED, San Francisco: Sept. 24, 1976 at 6pm. and Oct.2, 1976 at 5:00pm. YDD is a color documentary of a bicentennial musical review created by first and second graders.

...CALENDAR

September 29-October 2---Palm Springs, CA.
Information Producers of America - Film and Video Communicators National Conference, "The Media Revolution." Trade Show and Cindy Awards. Spa Hotel. Contact: IFPA, 3518 Cahuenga Blvd. W., Suite 313, Hollywood, CA 90068 (213) 874-2266.

October 8-9---Chicago, IL 4th Annual Seminar on Videotape and Film. MSUF, P.O. Box 11376, Chicago, IL 60611.

October 10-15---Bloomington, IN
17th Audio-Visual Institute for Effective Communications. A joint project of National A-V Association's Industry and Business Council and Indiana University's A-V Center in cooperation with American Society for Training and Development. Contact: Dr. E.L. Richardson, A-V Center, Indiana University, Bloomington, IN 47401. (812) 337-2853.

October 12-14---New York, NY
VIDEO EXPO '76 Knowledge Industry Publications, Inc. 2 Corporate Park, White Plains, NY 10604. (914) 694-8686.

October 13-16---Anaheim, CA
Western Society for Telecommunications Annual Meeting. Contact: Bob Sherwood, 1673 N. Dillon, Los Angeles, CA 90026.

October 24-27---Chicago, IL
National Association of Educational Broadcasters (NAEB) 1976 Communications Technology and Materials Show. Hilton Hotel. Contact: NAEB, 1346 Connecticut Avenue, NW, Washington, D.C. 20036. (202) 785-1100.

November 15-17---New York, NY
First Annual International Videodisc Programming Conference. McGraw-Hill, Conference Center. Attendance limited to approximately 300. Advance registration fee of $285 in effect until September 13th. After that date the cost is $325. Contact: Mark Laifer, United Business Publications, 750 Third Avenue, New York, NY 10017. (212) 697-8300.

November 21-23---Cambridge, MA
Action for Children's Television (ACT) Sixth National Symposium. Three day series on "The Child as Consumer." In cooperation with the Harvard Graduate School of Education. Contact: ACT, 46 Austin St., Newtonville, MA 02160.

December 2-6---Los Angeles, CA
California Library Assn. Conference. "Video Software," sponsored by Video/Cable Chapter and CVRP. Marriott and Sheraton Hotels. Contact: Roberto Esteves, CVRP.

1977

January 15-18---Anaheim, CA
National Audio-Visual Association. Contact: Jim Thompson, NAVA, 3150 Spring St., Fairfax, VA 22030. (703) 273-7200.

March 27-30---Washinton, D.C.
International Industrial TV Association, (ITVA) Convention. P.O. Box 297, Summit, NJ 07901 (201) 273-6437.

Peggy Pavelski

In observance of Deaf Awareness week, June 6 through June 12, 1976, CVRP in cooperation with the San Francisco Public Library's Science Department showed videotapes from the Julia Child French Chef Series* captioned for the deaf and hearing impaired.

A 3/4" videocassette deck, a 17" monitor, and five chairs were set up in a corner of the Science Department. A sign advised patrons that headphones were available at the desk, and that they could choose the particular programs that they wanted to see. While no definite head count was taken, there was a constant viewing audience.

Questionnaires were provided. Based on these and on verbal comments to the Science Department staff, it was obvious the programs were extremely popular. Julia is a real crowd-pleaser. Two of the most requested tapes were "Coq au Vin" and the "Artichoke." All agreed that seeing how to make something is preferable to just reading about it in a cookbook.

The captions were helpful and most people did not request headphones. We had previously decided not to ask the viewers if they had a hearing problem.

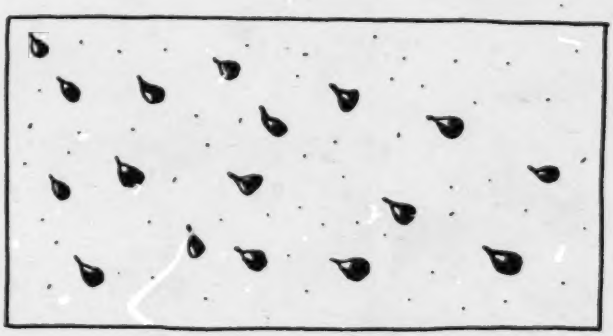
A few disliked the physical set-up (felt that people walking by were distracting). Some said that the chairs were too hard, and one person who did not realize that it was video and not TV said that "only one channel worked."

The public would definitely like more library services of this type and requested future videotape program on how-to-do-it techniques, languages, art, dance, care of plants and physical sciences.

The Science Department staff operated the equipment and found no difficulty in doing so. San Francisco Public Library's Art Department liked the idea so well that they will sponsor a video environment in the Fall using the video art tapes from the CVRP collection.

It was great fun for everyone and the Science Department deserves credit for the smooth way that they handled everything. One patron summed it all up in the comment, "Campbell's soup won't be the same tonight." Any California library wanting to sponsor a similar Julia Child cooking program, should contact me at the CVRP office.

*see review PP Vol. I #9.



how not to BLOW fuses

by Craig Schiller

When you start getting into lighting you have to pay attention to how much power your complete set-up is consuming, and how much power is available where you plan to plug in. Each piece of video equipment, including the VTR, usually consumes less power than a 100W bulb. But put a few "sun-guns" on the same circuit and you may start having problems.

The key is knowing how "heavy" the wiring on a particular circuit is --- in other words, the amperage (current) rating of the circuit breaker for the circuit, and seeing how it is marked. Most common for private houses are 15-amp (for older houses especially) and 20-amp circuits. Many public buildings are wired at 30-amps. Once you know the amperage, there is a basic electricity formula:

$$\text{POWER (WATTAGE)} = \text{VOLTAGE} \times \text{CURRENT (AMPERAGE)}$$

Since this country uses 110-120V as a standard, by dividing both sides by voltage the equation can be turned into:

$$\frac{\text{POWER (WATTAGE)}}{120} = \text{AMPERAGE}$$

By rounding off a little, we get:

$$\frac{\text{WATTS}}{100} = \text{AMPS}$$

So add up the power consumption of all the stuff you're plugging in (NOTE: allow 100W for each video or audio component you plug in plus the wattage of each light). Then it might look like this:

$$\frac{100\,(\text{VTR}) + 100\,(\text{MONITOR}) + 3\ \text{LIGHTS @ 500 EACH}}{100} = \text{AMPERAGE}$$

or, by working out the figures:

$$\frac{1700}{100} = 17 = \text{AMPERAGE}$$

This means that if you're plugged into a 20 or 30 amp circuit you're fine. But if it's a 15-amp circuit, you're going to blow a fuse, because your equipment wants to draw 17 amps.

What you then have to do is find a different circuit, and split up the load. Now, a different electrical outlet, even if it's far away, may be on the same circuit (in many cases all of the outlets and fixtures in a room are on the same circuit.)

One easy way to differentiate is to unplug a fuse (or open the circuit breaker) and see what stops or goes out. Remember, however, that certain pieces of equipment such as air conditioners should not be re-started immediately; they need several minutes "recuperation" time, and/or may need to be re-started from within.

If you have no way of checking the circuit rating of a room, it's best to split your load up anyway. Remember --- you must take into account anything else (ceiling light, toaster, refrigerator, stereo) which is drawing power on the same circuit.

TECHNOSPHERE: SOUND ADVICE

by Nishon

For the librarian who ran out and bought a cheap audio connector and for the librarian who couldn't get any audio on an important tape, here is a guide to audio connectors and connections used in video:

Sources of audio:

Audio tracks usually are recorded live with microphones or recorded (dubbed) onto the videotape from a recorded source like a phonograph or audio recorder. Microphones usually work on small amounts of energy and are amplified within the video recorder. Hence, the "MIC IN" connection on the video deck is for a "low impedance" unamplified source. When the input source is audio that has already been amplified, the connection must be made with "line in" or the high impedance connection. In technical terms:

low impedance (mic in): for microphones whose impedance, or current resistance is low, between 25 to 600 ohms at approximately 20 millivolts (unamplified)---a weak signal.

high impedance (line in/out): for lines or auxiliary inputs from other audio or video machines, the impedance usually varies from 600 to 100,000 ohms between .5 and 4 volts. (NOTE: these are also high impedance microphones, but they are rarely used---even in broadcast video.)

If a line (high impedance) is plugged in a mic input (low impedance) the results will be sound distortion as the system will be overloading. Conversely, if you plug a microphone (low imp) in "line in," the results will be no audio since the signal will be too weak to be recorded. NOTE: Sometimes a high impedance connection is labled "AUX" or auxiliary. Don't worry, it means the same thing as "Line".

Types of Connectors

I am an addict of Switchcraft brand connectors for several reasons: 1. they are the industry standard, 2. they are the most rugged, and 3. this brand name carries more plugs, switches, and adapters than any other brand. Stay away from Radio Shack brand connectors, they do not mate very well with other connectors and are poorly constructed. The few pennies more you spend on a quality connector is well worth the price.

The primary audio connector on video machines is the "tini" plug, it is also nicknamed "mini" plug. It is the most widely used connector with 1/2" video equipment, and you will find it used on Sony 1/2" decks for "mic in" (low impedance), "line in" (high impedance), and "line out" (high impedance), and "earphone" or headphone out (low impedance).

The next most common plug you will run across is called the "phono" plug and has a nickname of "R.C.A.". It is found as a line input and line output on most 3/4" video machines. I have yet to run across a piece of gear that uses phonos for mic inputs.

Male
RCA (Phono)
Plug

The big brother of the mini is the "phone" plug or quarter incher (don't confuse "phone" plugs with the "phono-RCA"). This plug is found on some mixer inputs (Shure mixers) stereo headphones (Panasonic) and microphone inputs (low imp) on the Panasonic, 3/4" machines. NOTE: only 1/4" phone plugs can carry stereo (2-track) audio; be sure not to plug a mono (monaural) into a female stereo as it will short out and produce no sound at all.

My favorite connector is the cannon. Although you'll not see this connector on any current 1/2" or 3/4" equipment, it is found on most professional microphones, and also acts as the basic microphone input connector on the most common audio mixers (Shure's M-67 or M-68). If you use more than one microphone, you probably would use an audio mixer and feed the combined signal into the video deck from the mixer's "mic output" connection. Most audio mixers have a line input (high imp) which allows you to go through the mixer directly into the "video recorder" with a line source. Since portapaks don't have "line inputs", the only other way to get a line signal into a portapak is by using either a line matching transformer accessory (I recommend using one of Shure's "plug-in problem solvers") or having an internal modification made to incorporate a transformer into the deck.

The cannon plug is the industry's standard connector for balanced, low impedance sound. However, video machines are unbalanced low impedance, not balanced: If you want to use a mic having a cannon plug, either use an audio mixer or rewire the connection by taking a small piece of wire and jump pins one and three, do not touch pin two (the numbers are on the connector). This can be done more easily on the female (the connector having sockets) plug.

Female Phone to Male Cannon Adapter

The last--but most important items--are the audio adapters. Adapters enable you to make one cable flexible for a number of jobs and can save your audio from disaster. Example: to go from the line out of a Sony V01800 (3/4") to the line in of a Sony AV-3600 (1/2") you need a cable with male phono plug on one end and a male mini on the other, but if you only have a male phono to male phono cable, a female phono to male mini adapter will come in handy. Adapters may be found in endless combinations. If you cannot come up with the one you need, you may need two or three adapters to end up with the right connection necessary to complete the circuit.

	Sony AV8650	Sony AV3600 AV3650	Sony AV8400	Panasonic NV-2125	Sony V01800
mic in	mini	mini	mini	1/4 phone	mini
line(aux)in	mini	mini	none	phono(RCA)	phono(RCA)
line out	mini	mini	mini	phono(RCA)	phono(RCA)
hphones	none	none	mini	1/4 phone	mini

guide to video mags.

As most of you know, video is an upbeat, ever changing kaleidoscope of technique and technology. To keep up on what's happening, the CVRP receives forty-three---that's right, 43---periodicals which deal with video communications. In order to access the incredible wealth of material, we index articles we think might be useful to librarians. We'd like to share this resource with you and encourage you to subscribe to those periodicals frequently cited.

KEY

A ACCESS, published bi-weekly by National Citizens' Committee for Broadcasting, 1346 Connecticut Avenue, NW, Suite 415, Washington, D. C. 20036 $24/yr (second class mail) $30.24/yr (air mail) $12 student rate.

B BROADCASTING, published weekly by Broadcasting Publication, Inc., 1735 D^ Sales St., NW, Washington, D.C. 20036 $25/yr.

CL CABLELIBRARIES, published monthly by the C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. $15/yr.

EITV EDUCATIONAL & INDUSTRIAL TELEVISION, published monthly by C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. 06877 $12/yr.

JC JOURNAL OF COMMUNICATION, published four times a year by the Annenberg School of Communications, University of PA., P.O. Box 13358, Philadelphia, PA 19101 $15/yr.

MVN MIDWEST VIDEO NEWS, published bi-monthly by WIDL Video, 5325 N. Lincoln Ave., Chicago, IL 60625

NC NOTES FROM THE CENTER, published four times a year, by Cable Television Information Center, The Urban Institute, 100 M St., NW, Washington, D.C. 20037. Free

P PREVIEWS, published monthly September through May by R.R. Bowker Co., 1180 Avenue of the Americas, New York, NY 10036. $7.50/yr.

PM PHOTO METHODS FOR INDUSTRY, published monthly by Ziff-Davis Publishing Co., 1 Park Ave., New York, NY 10016 $5/yr.

V VIDEOGRAPHY, published monthly by United Business Publications, Inc., 750 Third Avenue, New York, NY 10017 $10/yr.

VN VIDNEWS, published bi-weekly by United Business Publications, Inc., 750 Third Avenue, New York, NY 10017 $45/yr

VR THE VIDEOPLAY REPORT, published twice monthly by C.S. Tepfer Publishing Co., 607 Main St., Ridgefield, CT. 06877 $50/yr.

VS VIDEO SYSTEMS, published six times a year by Intertec Publishing Corp., 1014 Wyandotte St., Kansas City, MO 64105. Free to qualified persons. Single copy and back issue rate, $1 plus postage.

VTN VIDEO TRADE NEWS, published monthly by C.S. Tepfer Publishing, Co. Inc., 607 Main St., Ridgefield, CT. 06877 $3/yr.

VU VIDEO UPDATE, published monthly by Smith-Mattingly Productions, Inc., 310 S. Fairfax St., Alexandria, VA 22314. $15/yr

WLB WILSON LIBRARY BULLETIN, published monthly except in July and August by The H.W. Wilson Co., 950 University Avenue, Bronx, NY 10452. $11/yr.

ACCESS, educational
School District uses interactive cable to enhance teaching/learning, case study of Irvine, CA. CL 4:3+ Jl '77
ACCESS, municipal
Utilization of governmental access channel in Madison, WI. CL 4:3+ Je '76
ACCESS, public
see also LIBRARIES
Chicago's WIDL Growing Little by Little (Midwest Video News). Nancy Sacks. A 35:13 My 31, '76
Public Access Cable TV. JC 25:15-41 Summer '75:
Programming: A. Wurtzel. pp 15-21
Audience: R. Bretz. pp 22-32
Who Cares? P. Doty. pp 33-41
Public Access in/to Boston. A 29:5-12 Mr [illegible] '76
Public Access Thrives in Manhattan. NC VIII:8-9 Ap-My '76
ADVENT VIDEO PROJECTOR
see VIDEO PROJECTORS
AUDIO, recording
Sound for 1/2" video. V 1:18-20 Ap '76
Audio dubbing made easy. EITV 8:35-6 Je '76
BATTERIES
Power for the Portapak. Tom Zafian. V 1:14+ My '75
BETAMAX
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Sub-protection Betamax System. VR 6:2 My 3, '76
BROADCAST, recording
see OFF AIR CONVENIENCE RECORDING
CABLE, fees
New York State 2% fee on gross cable revenues - including pay. B 90:23 Je 28, '76
CAMERAS, color
Simple Tests for Inexpensive Color Cameras. David Hawthorne. V 1:30+ My '76
CHARACTER GENERATION
Character Generator Useful for Community Information Proposes. CL 4:6 Jl '76
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COPYRIGHT
see also OFF AIR CONVENIENCE RECORDING
Copyright Legislation: Catching up with TV. Irwin Aueff. V 1:42 Je '76
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EDITING
TRI's EASY Helical Editing Made Simple. John Turner. V 1:50 My '76
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see ACCESS, educational
EQUIPMENT
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High-capacity optical fibers shown by Bell. B 90:45 Jl 19, '76
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Film + Video Find a Home in Alaska Medicine. VS 2:30 My-Je '76
FILM PRODUCTION
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FLAT-PANEL TV
see VIDEO PROJECTORS
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Fibered Nation is imagined by think tank on OTP contract. B 90:42 Jl 26, '76
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Use of isopropyl alchol instead of freon. VU 3:23 F '76
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Pay TV from Outer Space. V 1:12 Ap '76
HOME VIDEOTAPE RECORDERS
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Quasar Home VTR. VR 6:4 Je 28, '76
LAW AND VIDEO
Video Trials: Case Continued. Cheryl Waixel. VN 6:3 Jl 5, '76
Case Continued, Part II. Cheryl Waixel. VN 6:3 Jl 19, '76
Legal Video parts 1-5. MVN Issues from N '75 thru Mr '76
LIBRARIES
Altoona (PA) Public Cable Programming (public access). CL 4:1 My '76
Dorchester Co. (MD) PL tapes local events and programs for P.A. Channel. A 30:17 Mr 22, '76
Everett (WA) Public Library Runs Community CATV. P 4:6 Ap '76
Milwaukee Public Library Builds Video Resource Library. CL 4:4 My '76
Onondaga, Co. P.L. tapes community events. WLB 50:510 Mr '76
Tri-County Regional (GA) From Little Acorns... CL 4:5 My '76
LIGHTING
Light Your Set Right: Choose Proper Instruments, Part I. VS 2:34 Mr-Ap '76
A Guide to Studio Lighting, Part II. VS 2:10-16 My-Je '76
LOOPING
see R.F. SIGNAL
MATTING
see GEN-LOCKS
MICROPHONES
see also AUDIO RECORDING
MULTIPOINT DISTRIBUTION SYSTEM
Multipoint Distribution Service-Newest Access Medium.
Part I: Technology and Applications. A 30:12-15 Mr 22, '76
Part II: Regulation. A 31:7-9 Ap 5, '76
Part III: Impact and Issues. A 33:9-11 My 3, '76
MUNICIPAL ACCESS
see ACCESS, municipal
NEWS
CBS TV News on Microfilm/Microfiche. VR 6:4 Je 28, '76
OFF AIR CONVENIENCE RECORDING
Off Air Videotaping---When Is It Legal? EITV 8:21-23 Je '76
Off Air Copying. VR 6:1-6 Mr 22, '76
Off Air Recording: a user-producer dialogue. VR 6:1 Je 14, '76
PAY TV
see also HOME BOX OFFICE
Cable Goes Sky High. NC III:9 Ap-My '76
PRODUCTION, film
see also FILM, 8mm
Super 8---Flexible Format for TV News "Stringers." Duane Ryan. EITV 8:38-40 My '76
PRODUCTION, video
How to make the worst television production. EITV 8:32-33 My '76
PROGRAMMING, videodisc
see also SOFTWARE
Videodisc Programming---What Will It Be? EITV 8:19-21 Je '76
PUBLIC ACCESS
see ACCESS, public
PUBLIC SERVICE ANNOUNCEMENTS (PSA'S)
Whys and Hows of Public Service Announcements. A 34:8-21 My 17, '76
QUASAR HOME RECORDER
see HOME VIDEOTAPE RECORDERS
RF SIGNALS
Playback through RF (TV) or Video (Monitor) Cables. VU 3:18-19 F '76
SANYO RECORDERS
see V-CHORD II
SOFTWARE
Directory of Sources. EITV 8:27-42 Mr '76
SOUND RECORDING
see AUDIO RECORDING
SPECIAL EFFECTS GENERATORS
see also SWITCHERS, video
Video Hardware Gets Smart. V 1:27 Je '76
STUDIO DESIGN
Excerpt from Westmoreland, Bob Teleproduction Shortcuts. PMI 19: 30,-58-59 Mr '76
SWITCHERS, video
see also GENLOCKS
Get in Sync with the Right Switcher for You. Joe Roizen. VS 2:22 Mr-Ap '76
SYNC
Correct Video levels: Key to Good Pictures, Stu Rasmussen. VS 2:40 Mr-Ap '76
TITLES AND TITLING
see GRAPHICS, video

TERMINATION OF TV'S
see RF SIGNAL
V-CHORD II
see also HOME VIDEOTAPE RECORDERS
V-CHORD II gives 2 hours for a cassette. VTN 2:1 My '76
VTR'S
see VIDEOTAPE RECORDERS, open reel
VIDEO PRODUCTION
see PRODUCTION, video
VIDEO PROJECTORS
The Big Picture, Part I. Tom Holzel. VN 6:3-4 My 10, '76
The Big Picture, Part II. Tom Holzel. VN 6:3-5 My 24, '76
Video Projectors, Part I: Getting the Big Picture. Mark Schubin. V 1:40-45 My '76
Video Displays, Part II: Flat Panel TV. Mark Schubin. V 1:45-48 Je '76
VIDEOBEAM
see VIDEO PROJECTORS
VIDEOCASSETTES
More for Your Money with Videocassettes. Gary Schultz. EITV 8:34 My '76
VIDEOCASSETTES, care and maintenance
The Care and Feeding of Videocassettes. Gary Schultz. EITV 8:25-26+ Mr '76
VIDEODISC
Videodisc Con: Stakes, Players and Pawns. Ken Winslow. VTN Vol 2,#5:2 M '76
Lasers Find a Home in Videodiscs. John Findlater. V 1:19 Je '76
The New Television. Forbes (60 Fifth Avenue, NY, NY 10011) 117:24-29 Je 1, '76
VIDEODISC PROGRAMMING
see PROGRAMMING, videodisc
VIDEOTAPE PROGAMMING
see SOFTWARE
VIDEOTAPE RECORDERS, open reel
Buying an Open Reel VTR. EITV 8:19 My '76
Directory of Open-Reel Helical-Scan VTR'S. EITV 8:20-25 My '76
WAVE FORM MONITORS
see also SYNC
Dollars and Sense: Considerations for Test Equipment. Stu Rasmussen. VS 2:30-31 Ja-F '76

cable tv: on the line

A few California librarians have asked me if a cable operator can charge for playback of tapes over a public access channel. In a conversation I had last December with Mr. James Hudges of the FCC, I learned there was a letter sent to a Minnesota Cable Commission clarifying this matter. In fine "Jack Anderson" form, I acquired a copy of this letter which was from David Kinley, then Chief of the FCC Cable Television Bureau to Mr. Mark Scott, Chair of the Fridley, Minnesota Cable Commission.

In part it reads: "As I understand the situation, General Television of Minnesota, Inc., the cable franchisee in Fridley, proposes to charge $10.00 per hour for playing back, on the public access channel, programs not produced at the company's studios. This charge would constitute a minimum. If this is correct, it would appear to violate the Commission's rule, specifically Section 76.251 (a)(10)(ii), which requires that the public access channel be made available without charge. As to the question of applying the charge after "business hours," this too would seem to be contrary to the rule mentioned above, particularly since, presumably, "business hours" would not include "prime time." The results, that access not be available without charge during prime time, is not consistent with the intent of the Commission's rules."

If you have any other questions regarding the FCC rules, contact me at the CVRP. ...Roberto

HASSLE FREE YA PROGRAMMING*
PRODUCER/DISTRIBUTOR: Michael Ferrero, Cable TV Outreach Project, San Jose Public Library, 180 W. San Carlos, San Jose, CA 95113 (408) 287-2788 ext. 5291
30mins COLOR ORIG: 1/2" DATE: 1976 TECH QUAL: 9
PRICE: $45.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Libraries
PURPOSE: To discuss program ideas and strategies for Young Adult librarians.
SUGGESTED LIBRARY PROGRAMMING: In-service training for Young Adult librarians. Programs on library-produced tapes.
REVIEW: Four Bay Area Young Adult librarians: Virginia Carpio, San Jose; Jeanie Goodhope, Contra Costa; Susan Henderson, Santa Clara and Carol Starr, Alameda County describe young adult programs in their respective libraries. In addition to the discussion among these four librarians, there are slides and graphics of the actual programs. Such topics as why programming is effective, what kinds of programs work best, what should be anticipated and how to involve the teenagers themselves are covered. A very useful checklist and publicity tips are also given. This is an excellent tape which should be of great value to all Young Adult librarians. -pp-

HOMEMADE TV: BEING A PARENT---BEING A CHILD*
PRODUCERS: Bonnie Klein, Joanne Giardina, Susan Goddard
DISTRIBUTOR: Portable Channel, 8 Prince Street, Rochester, New York, 14607 (716) 244-1259
30mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 7
PRICE: $200.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Children; Family Relations; Mental Retardation
PURPOSE: To portray visually personal statements on families and their relationships with each other.
SUGGESTED LIBRARY PROGRAMMING: Programs on children and/or family relationships. Programs on mental retardation.

REVIEW: In the first segment of this tape, the husband of tape-maker Bonnie Klein discusses his role as a father and the changes that the women's movement have had on his feelings about fatherhood. The dialogs between the father and his children are perceptive and warm, showing both frustrations and joys. There has been very little produced on the father's view of parenting and this is a welcome addition. In "I Am A Child," the second segment of the tape, Joanne Giardina looks at the world through the eyes of a very young child. The camera angles are all from the child's level enabling us to see how things and people look to the very young. The final segment, "Timmy" by Susan Goddard is a poignant look at a handicapped child and his interaction with his family and surroundings. It is excellent not only for parents of exceptional children but for others whose lives may come in touch with them and their families. -pp-

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AMERICA '73 Series: Freedom of the Press (Program #4)*
PRODUCER: National Public Affairs Center for Television, Washington, DC
DISTRIBUTOR: The Public Television Library, 475 L'Enfant Plaza, SW., Washington, DC 20024 (202) 488-5000
58mins COLOR ORIG: 2" DATE: 1973 TECH QUAL: 9
PRICE: $172.50
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Press; United States. Constitution 1st - 10th amendments.
PURPOSE: To examine the First Amendment of the Constitution and its meaning for news media and the public.
SUGGESTED LIBRARY PROGRAMMING: Programs on media; Programs on the American system of government.

REVIEW: Through a combination of slides, interviews and graphics, the history of freedom of the press in the United States is traced from Colonial days to the present. Conflicts between the press and the government through the years are examined by correspondents Robert MacNeil and James Lehrer. Current problems facing newspeople are brought out in discussions with newsmen in Muncie, IN and Billings, MT. Wm. Farr, Los Angeles Times reporter, jailed for his refusal to divulge sources information in the Manson trial, is also interviewed. This tape is a good discussion-starter as well as being highly informative. -pp-

WOMAN SERIES: THE EQUAL RIGHTS AMENDMENT PARTS I AND II (PROGRAMS #3 and #4)*

PRODUCER: WNED-TV, Buffalo, NY
DISTRIBUTOR: The Public Television Library, 475 L'Enfant, SW., Washington, DC 20024 (202) 488-5000
29mins ea COLOR ORIG: 2" DATE: 1974 TECH QUAL: 9
PRICE: $149.50 ea
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Women---Equal Rights Amendment
PURPOSE: To present in detail both sides of the controversial Equal Rights Amendment.
SUGGESTED LIBRARY PROGRAMMING: Programs on women. Programs on law and the American system of government.
REVIEW: In part I, Ann Scott, head of the Washington, D.C. office of the National Organization for Women (NOW) and Karen DeCrow, lawyer and author of Sexist Justice discuss the Equal Rights Amendment and the issues it raises. They stress the economic impact it is expected to have. Part II presents the views of two opponents to the Amendment, Phyllis Schlafly and Geline Williams. Sandra Elkin, moderator for both parts, does an excellent job of interviewing the four women. We used this in a program with the American Issues Forum and it generated one of the liveliest and best audience discussions of the year. -pp-

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THE WESTLANDS AFFAIR

PRODUCER/DISTRIBUTOR: Bobby Paramo, 357 S. Meridian Avenue, Fresno, CA 93702 (209) 251-2518
30mins COLOR ORIG: 2" DATE: 1976 TECH QUAL: 9
PRICE: Contact Distributor
AUTHORIZED USE: CCTV
AGE LEVEL: Adult
SUBJECT AREA: CA---Westlands Water Project
PURPOSE: To explain the Westlands Water Project and compare its intended use with the current actual situation.
SUGGESTED LIBRARY PROGRAMMING: Programs on California agriculture and agribusiness. Programs on the plight of small farms in America. Programs showing U.S. departmental mismanagement.
REVIEW: When Congress passed the Water Reclamation Act it set up guidelines for water and agricultural land use in Fresno County (one of the areas). Originally, it intended to aid and increase small farms by supplying federally subsidized water systems, by limiting ownership to 160 acres, and by residency requirements. Interviews show how today very little of the area is owned or operated on a small scale. Instead of resident farmers, there exist "paper farmers"---land owned by non-local agribusiness corporations. Instead of the 160 acre ownership limitations, many parcels of land are owned by the corporations. This situation is, of course, detrimental to the small farmer. On the other hand, representatives of the agribusiness corporations state that their increased productivity is beneficial in feeding greater numbers of Americans. Thoroughly documented and technically well made, the only drawback is that the subject matter might not be of much interest in urban areas. A film to tape transfer, only available on 3/4". -Francisco Pinell-

FEEL THEM SPIRITS*
PRODUCER/DISTRIBUTOR: Andrew Radolf, 642 Clayton St., San Francisco, CA 94117 (415) 863-8616
30mins B&W ORIG: 1/2" DATE: 1976 TECH QUAL: 6
PRICE: $95.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult, Young Adult
SUBJECT AREA: Pottery; San Francisco---Artists
PURPOSE: To show a local potter in the art of creating.
SUGGESTED LIBRARY PROGRAMMING: Programs on arts and crafts. Programs on local artists.
REVIEW: In this look at San Francisco potter, Hugh Aanonsen, the viewer is drawn into the act of creation while watching the artist at work at the potter's wheel. As Aanonsen creates, he shares his personal and artistic philosophy with his audience. Aided by camera close-ups, the viewer feels a part of the total process. The whirring sound of the potter's wheel, although muffling the audio slightly at times, adds authencity to the scene. A nice piece with many programming uses. -pp-

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MEXICAN MUSIC SPECIAL*
PRODUCER: Alberto Reyes - KFSN/TV 30
DISTRIBUTOR: KFSN/TV 30, 1777 G St., Fresno, CA (209) 442-1170
30mins COLOR ORIG: 2" DATE: 1975 TECH QUAL: 9
PRICE: Contact Distributor
AUTHORIZED USE: CCTV
AGE LEVEL: Adult; Young Adult
SUBJECT AREA: Music, Mexican
PURPOSE: To describe four styles of music and their origins.
SUGGESTED LIBRARY PROGRAMMING: Programs for Cinco de Mayo. Programs on Mexican music/art/culture.
REVIEW: Subtitled "Mexican Music in the Valley," this presents background information on four different styles of Mexican music: mariachi, trio, musica nortena, and orchestra. Each style is described (its historical development and roots, instruments, etc.). Musicians and dj's are interviewed and lively performances are included. Originally produced on 16mm and transferred to 2". Now available on 3/4". A plus for music collections. -Francisco Pinell-

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SUPERDYKE MEETS MADAME X*
PRODUCER/DISTRIBUTOR: Max Almy and Barbara Hammer, 1556 Noe St., San Francisco, CA 94131 (415) 648-4302
20mins B&W ORIG: 1/2" DATE: 1975 TECH QUAL: 7
PRICE: $115.00
AUTHORIZED USE: CCTV; CATV
AGE LEVEL: Adult
SUBJECT AREA: Feminism; Lesbianism; Sexuality; Women
PURPOSE: To explore a personal relationship.
SUGGESTED LIBRARY PROGRAMMING: Programs on women, both as subjects and producers of videotapes. Programs on interpersonal relationships.

REVIEW: This is the video diary of two women who are exploring their individual feelings and their intense personal relationship with each other. They interact with the camera and each other as they try to define their emotions. Winner of an award at the 1975 San Francisco Art Festival's Mobius Video Pavilion, this is a bold and effective use of the medium. Explicit homosexual scenes make preview advisable -pp-

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DEAD ACTION*
PRODUCER/DISTRIBUTOR: Optic Nerve, 141 Tenth St., San Francisco, CA 94103 (415) 861-4385
30mins B&W ORIG: 1/2" DATE: 1976 TECH QUAL: 8
PRICE: $100
AUTHORIZED USE: CCTV
AGE LEVEL: Adult
SUBJECT AREA: Crime and Criminals; Prisons
PURPOSE: To show some of the inadequacies of the San Francisco County Jails at San Bruno and the system of criminal justice.
REVIEW: Over 90% of the prisoners in the San Francisco County Jails at San Bruno are too poor to hire their own lawyers. Through interviews with some of these men and women as well as with former staff, we get a look at some of the gross inadequacies of the local jails. In the prisoners' candid and often eloquent comments about why they are there, how they are "rehabilitated" and what kind of justice they can expect, we see the pitfalls of the whole prison system in our country. This tape has relevance for anyone interested in humanity and justice. Once again Optic Nerve has given us a thought-provoking commentary on one of our social ills. -pp-

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THE MIGRATIONS*
PRODUCER: Telemex Productions
DISTRIBUTOR: Bobby Paramo, 357 S. Meridian Avenue, Fresno, CA 93702 (209) 251-2518
30mins COLOR ORIG: 2" DATE: 1975 TECH QUAL: 9
PRICE: Contact Distributor
AUTHORIZED USE: CCTV
AGE LEVEL: Adult, Young Adult
SUBJECT AREA: Mexican-American; U.S. History---Mexican-Americans
PURPOSE: To show how Mexican laborers have contributed to the growth of business in the Southwest and California.
SUGGESTED LIBRARY PROGRAMMING: Programs on Chicano history, to precipitate discussions on the negative and positive experiences of Mexican laborers. Programs on California history including history of the Union Pacific railroad and growth of U.S. agribusiness.
REVIEW: This well-researched documentary presents knowledgeable speakers (such as Ernesto Galarza) discussing the history of Mexican immigration - the reasons and causes for it; the relevant Congressional Acts (1896, 1902, etc); the roles of the Mexican laborers in the maintenance of railroads and in the growth of the U.S. agribusiness. It shows how the production capabilities of the Southwest and California were raised while exploiting these people. Originally produced on 16mm and transferred to 2". Now available on 3/4". Technically well-made, it is a must for any collection of California and Mexican-American history. One of the best I've ever seen. -Francisco Pinell-

FACE TO FACE
PRODUCER: Alberto Reyes - KFSN/TV 30
DISTRIBUTOR: KFSN/TV 30, 1777 G Street, Fresno, CA (209)442-1170
60mins COLOR ORIG: 2" DATE: 1976 TECH QUAL: 9
SUGGESTED PRICE: Contact Distributor
AUTHORIZED USE: CCTV
AGE LEVEL: Adult
SUBJECT AREA: Farm Labor Laws
PURPOSE: To explain the pros and cons of the Farm Labor Elections Law and the Farm Labor Relations Board.
SUGGESTED LIBRARY PROGRAMMING: Programs on farm labor problems. Programs on unions.

REVIEWS: Al Reyes, reporter for KFSN/TV 30, Fresno, interviews Dolores Huerta, representing the United Farmworkers of America, and Harry Kubo, representing the Nisei Farmers, a supporter of the Teamsters' Union. This debate, at times heated, thoroughly presents each side's view of the important and controversial Farm Labor Election bill. Each describes how the farm workers would or would not benefit from such an act, the effects on agricultural and labor costs, and a host of related subjects (strikes, use of violence). No matter on which side of the fence you stand, your opponent's views will definitely start the adrenalin rushing. Unfortunately, due to the California Legislature's slowness, and the lack of funds which ended the existence of the Farm Labor Relations Board, these arguments seem academic at this time, and possibly useless a year from now (except, of course, for historical significance.) -Francisco Pinell-

Videotape reviews are indexed in International Index to Multi-Media Information, published by Audio-Visual Associates, 180 E. California Blvd., Pasadena CA 91105

videotape review key

##. TITLE (* indicates in CVRP collection)
PRODUCER/DISTRIBUTOR: name, address, phone number of both, if different

time in mins.	COLOR or B&W if both: COLOR/B&W	ORIG: format original was shot in	DATE: year tape was made in	TECH QUAL: 1(low)-10(high); technical quality of audio/video

PRICE: includes royalties for authorized uses, and is based on 3/4" format. Other purchasers may need to negotiate with producer.

AUTHORIZED USES: what rights we have: cablecasting, interlibrary loan, and/or duplication. May be different for other purchasers.
AGE LEVEL: adult; young adult; and/or children
SUBJECT AREA: broad categories of reference
PURPOSE: intent of producer in making tape
SUGGESTED LIBRARY PROGRAMMING: ways in which tape could be used, including correlated materials where applicable
REVIEW: brief evaluative summary of content; composite of opinions expressed by previewers, most of whom were specialists in the subject matter of the tape - initials or name of reviewer follows review -